

SANFORD LYCEUM COURSE AT THE TEMPLE



Program

TUESDAY, NOV. 16th 1915

The Estelle Gray Co.

MONDAY, FEB. 14th, 1916

Emma Dee Randle, Reader

WEDNESDAY, FEB. 23, '16

COLBY - Cartoonist

SATURDAY, MARCH 11th

Walace Bruce Amsbary

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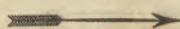
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Estelle Gray and
Moritz Lhevinne

Redpath

ESTELLE GRAY AND



ESTELLE GRAY has rightly been called "The Violiniste of Inspiration." Critics both in Europe and America have said that she brings the refreshing influence of the great out-of-doors with her dramatic interpretations of the masterpieces of violin literature. Her programs are brilliant and thrilling, appealing to the hearts of everyone, irrespective of their musical understanding.

Some might say that her rapid rise to popularity has been hastened by her grace and simple, natural charm. But a keen analysis shows that it is her real abilities as an artist that has won success for her.

She began the study of the violin at the age of six. When she was eight, she gave a recital to an audience of fifteen hundred people, playing a difficult program entirely from memory, in the Alhambra Theatre of San Francisco. It was

at this time she was gaining inspiration from her habit of practicing in the open, among the wonderful mountains of California.

At the age of eleven Miss Gray was the youngest to ever receive the offer of the cap and gown from the musical department of the University of the Pacific.

Soon after she was offered a scholarship from the concert meister at the University of California, but at this time she chose to go to New York, where she studied and coached under the best masters. By the time she was fifteen she was playing in concerts in New York City. She first gave a series of recitals in the Waldorf Astoria, under the patronage of exclusive society ladies. These were followed by concerts at the Plaza, the Astor and in Aeolian Hall. It was at this time that Col. Theodore Roosevelt said to her: "You have absorbed the message of your



ESTELLE GRAY'S LATEST PHOTOGRAPH

MORITZ LHEVINNE

big West; it shows in the strength and virility of your bowing." At seventeen Miss Gray made her first trans-continental tour, at which time she was honored by the University of California, being invited by the musical committee to give a recital in the classic Greek theatre of the University, seating eight thousand people; where she received a great ovation. Afterward she was presented with a special testimonial as a token, by the University. This was followed by a tour of Europe, where she won admiration everywhere. Henri Marteau, director of the Symphony in Berlin and head of the Royal College of Music, said of Miss Gray: "Her bow arm is truly remarkable for its freedom and strength. She has the best bowing of any woman I have ever known."

While in Berlin Miss Gray was given the distinguished honor of being presented with a royal pass to attend all private concerts given under the patronage of the Emperor of Germany.

Miss Gray's success has been unique in that she is entirely American trained. She has always been a believer in American training for American girls. It was a real triumph to have the staid foreign artists take her into their midst; as it proved that an American trained artist can receive recognition everywhere.

While Miss Gray and her mother were staying at the Astor in New York, between the time of their arrival from Europe and beginning their Southern fall tour for Redpath, the New York newspapers besieged her for interviews upon the subject of "Why is American training best for our girls."

Her violin is one of the finest specimens of the old Cremonas. It was made in 1715 and is in perfect condition.



MR. LHEVINNE



ESTELLE GRAY & MORITZ LHEVINNE

MANAGEMENT REDPATH

Moritz Lhevinne combines a striking, virile personality with his poetical conceptions and dramatic insight into the very soul of music. His technique is of the brilliant and flawless surety that marks the born master. The critics are unanimous in their praise of his fluent legato runs and brilliant octave passages.

He has the faculty of enthusing people who never before have enjoyed piano solos. When he went into the Chautauqua field he created a sensation.

With the increasing demand for the combination of well-known, successful artists, the announcement that Miss Gray and Mr. Lhevinne, the brilliant Russian pianist, will tour together is noteworthy.

PROGRAMS OF STRIKING INTEREST

Their programs not only include standard virtuoso works, but many novel and attractive compositions of the modern school. They are arranged to show all styles of music, from the dramatic and thrilling to the poetic, dreamy melodies that reach the heart.

A group of Mr. Lhevinne's own compositions are included on some of the programs. Critics have praised them for their distinctive charm.

*Mrs. M. J. Gray acts as personal
representative*



Emma Dee Randle

Interpretative Recitals



Monodramatic Entertainer

An Appreciation



EMMA DEE RANDLE is a favorite daughter of the Southland, whose charm of manner, sweetness of voice, gracious presence and intelligent expression are but the alphabet of a soul that has stood for nothing but the noblest and best in her chosen profession; an art perfected through strength of character, years of preparation, growth and advancement. Thus has she attained an enviable place as an entertainer in the great world of expression, and she needs no introduction to her thousands of friends and admirers throughout the nation.

Miss Randle's repertoire is so varied, so unlimited, and her brief introductory remarks on some of the features of her entertainments are so clear and scholarly, that her audience never becomes tired, but is always kept expectant of some greater pleasure as she voices the sweet songs of the poet or brings into life some of the dramatic masterpieces of the world. There is freshness and sparkle about her humor that is irresistible, and she handles it with the skill of a finished artist. But she is more than humorous; her heavier selections are toned with the deepest thought, enriched by the ripest experience and adorned by the most exquisite culture.

Her programs consist of Book Recitals, Novels, Plays, Society Sketches, Miscellaneous Readings and Sacred Entertainments.

Miss Randle gives special attention to her sacred programs and contributes all fees received for such work to charity.

The Management unhesitatingly recommends her to the most discriminating audiences and takes special pride in presenting her to Lyceum and Chautauqua Committees.

REDPATH

MY CREED

'What care I for the pure white rose
Placed in my cold, stiff hand?
What care I for words of praise
When I cannot understand?

"I care not for flowers heaped
In wreaths upon my mound,
I cannot scent their fragrance sweet,
When I am 'neath the ground.

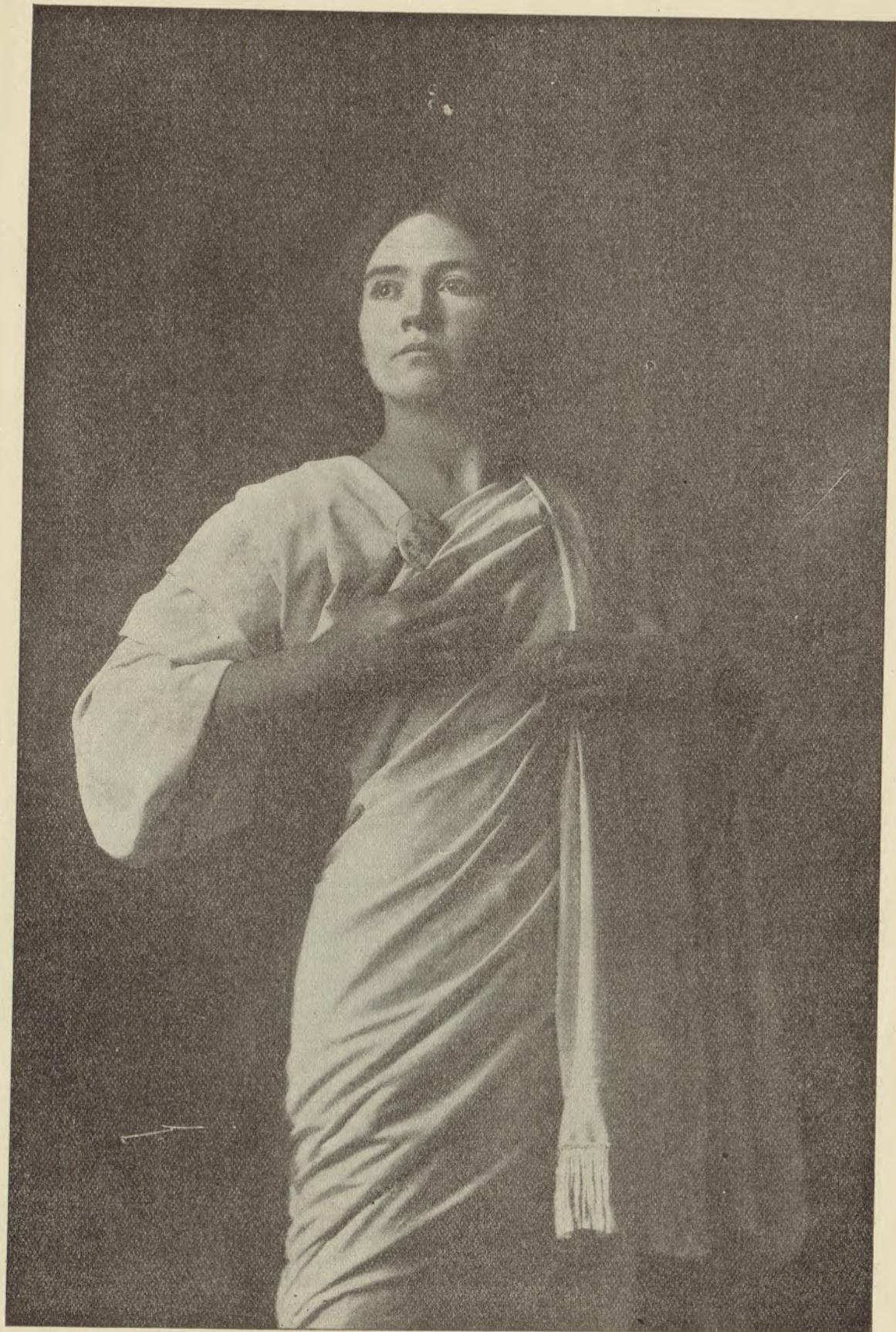
"What good will deeds of honor do
Above my lifeless form,
When I have anchored in the vale,
Safe, sheltered from the storm?

"Oh, give to me my roses now;
Kind words of love I crave;
Wait not till death has touched my brow;
And I am in the grave!

"Yea, in the lonely, silent tomb
I hope to find sweet rest,
Speak now the words with comfort fraught
And calm my troubled breast.

"Wait not till death has borne me hence
Alas! 'twill be too late,
For I'll not need your songs of praise
When I pass beyond that gate."

Emma Dee Randle



REPERTOIRE

<i>Ruth</i>	H. L. PINER	<i>Shakespeare</i>
Or, Squally Times in Tennessee during the Sixties		I As You Like It
<i>Everywoman</i>	WALTER BROWNE	II Select Scenes from Romeo and Juliet
<i>Captain January</i>	LAURA E. RICHARDS	III The Merchant of Venice, where "mercy seasons justice"
<i>An Evening in Japan</i>	JOHN LUTHER LONG	IV Macbeth, "The Tragedy of Ambition"
(a) Madam Butterfly		V Hamlet. Ophelia—Mad Scene
(b) Purple Eyes		
<i>Monsieur Beaucaire</i>	BOOTH TARKINGTON	<i>Readings</i>
<i>Last Days of Pompeii</i>	LORD LYTTON	Miscellaneous programs arranged from Standard and Popular Authors
<i>In a Balcony</i>	ROBERT BROWNING	
<i>Enoch Arden</i>	ALFRED TENNYSON	<i>Faust</i> —(In Preparation)
		GOETHE

SACRED PROGRAMS

<i>Psalm XXIII</i>	<i>The Book of Ruth</i>	FROM THE BIBLE
PART I The Song of Our Syrian Guest, or, The Shepherd's Psalm		
WILLIAM ALLEN KNIGHT	<i>Hiram Golp's Religion</i>	GEO. H. HEPWORTH
<i>Matthew II</i>		
PART II The Signs in the Christmas Fire		
WILLIAM ALLEN KNIGHT	<i>Sacred Miscellaneous Programs</i>	

Criticisms

Jacksonville, Fla., Evening Metropolis—Miss Randle was a brilliant success last evening at the Windsor auditorium.

Lebanon, Tenn., Cumberland University—Miss Randle possesses a remarkable combination of personal charms and artistic ability.

Springfield, Mo., Daily Republican—She possesses a charming and forceful personality and held her audience captive throughout the evening.

Chattanooga, Tenn., Daily Times—She has been heard on several occasions in our city, and entirely captivated her audiences each time.

Cleveland, O., F. T. Cullitan, G. K., K. of C.—Emma Dee Randle was by far the best attraction on our course. She is cultured and charming and captivated her audience completely.

Bay St. Louis, Miss., Sea Coast Echo—A magnificent production of the Trial Scene from "The Merchant of Venice," enriched by subtlety of grace and dignity.

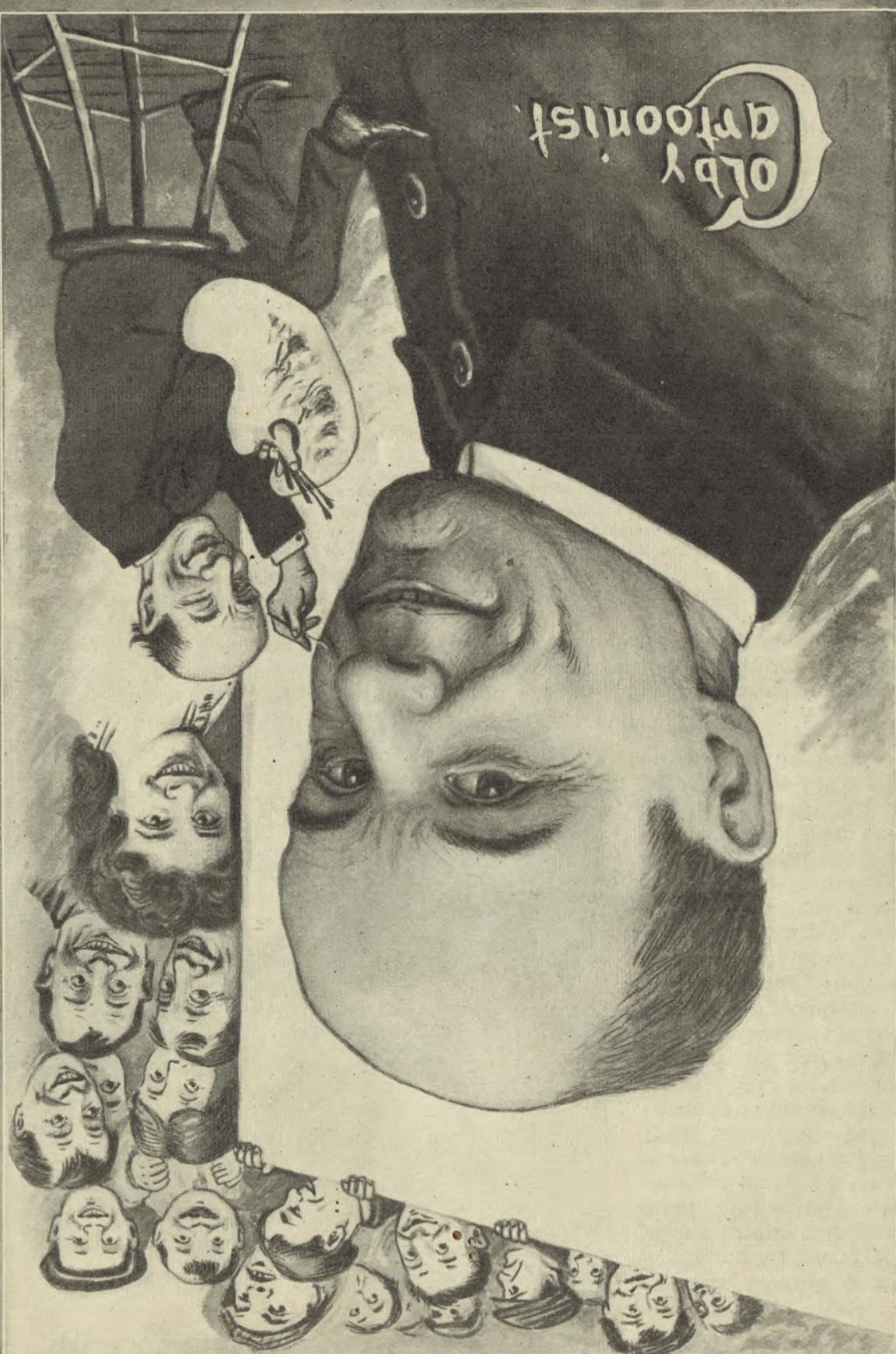
Dallas, Texas., News—Very much at home in Shakespeare. She possesses a very strong and dramatic voice, resonant, vibrating with a great deal of feeling and emotion, and having remarkable carrying power.

Mobile, Ala., Register—Miss Randle is a woman with a mission, and that mission is to bring joy into life. To a fascinating personality and charming, graceful manner, she adds a strong dramatic power that cannot fail to win the most critical audience.

Jackson, Mich., A Word from Behind Prison Bars—Miss Emma Dee Randle captured this strange and critical audience to a greater degree than any entertainer who has occupied our platform for a long time. The prisoners laughed and wept alternately. To quote a lifer—"That little girl gave us the biggest hunch we have had in many a year."

Little Rock, Ark., J. D. Evens, Director Vocal Music—Her entrance upon the platform to greet you is not so much like the meteor's flash but as a brightly beaming star shedding rays of sunshine and joy over all who come under the influence of her musical voice.

OLBY cartoonist



GEORGE E. COLBY—CARTOONIST



THE HOUR OF PRAYER ON THE SANDY SEA

MR. COLBY is now beginning his fourth year under Redpath management and the Bureau has engaged him for a bigger season of dates for 1914-1915 than ever before. During this period of four years, Mr. Colby has had many return dates which is one of the best tests of a man's ability to please. In some places, such as Streator, Ill., he has appeared three times, twice on the lyceum course and once at the Chautauqua, and in Chicago during the same length of time, nineteen times. In all, his engagements in Chicago now number one hundred.

LIFE MEMBER OF THE CHICAGO ART INSTITUTE

Mr. Colby is a life member of the Chicago Art Institute and a charter member of the Chicago Academy of Designs. He compares cartoons and caricatures with the fine arts along educational and instructive lines. In his entertainments he also brings out high moral lessons.

As to high quality and merit of his work, the following comment by A. R. Tarr is typical of the appreciation which Mr. Colby's work brings forth. Mr. Tarr says:

"The name of Geo. E. Colby stands for high quality and true merit in the Lyceum and Chautauqua field. His entertainment at Orchard Island was unsurpassed by any other in his or other lines. His vivid and pictorial representation of the Sinking of the Titanic was the climax in his splendid entertainment that pleased and held the audience as few men can do."

MR. COLBY'S CHALLENGE

Mr. Colby challenges the world in the making of platform pictures combining quickness and artistic effect.

His productions are always eagerly sought by the members of the audience at the close of his entertainments and many times they have been sold at auction from the platform by the local auspices.

Mr. Colby accompanies his work on the easel with an almost continuous flow of entertaining, humorous and instructive comment. The rapid transformations and changing scenes he portrays by a few simple strokes of his crayon, keep his audience divided between wonder and applause.

TRAVEL AND HIS WIDE EXPERIENCE

Mr. Colby has traveled extensively not only thruout America but, in foreign countries including the jungles and among cannibal peoples and, in some of his lectures, he pictures and describes his experiences in other lands.

Also Mr. Colby has had experience as a newspaper cartoonist for one of America's largest papers—The *Chicago Daily News*, and he has appeared on the *Daily News* free lecture courses in Chicago. Some of the comments in this circular, it will be noted, are from members of the *Chicago News* staff.

MR. COLBY'S SUBJECTS:

"The Gold Bug." An entertainment running over with humor. Just sufficiently serious for contrast.
"The Curiosity Shop." Like the Goldbug, only different.
"The Classics." Pictures and stories of famous events in history.

A Few of Many Recent Comments From Committees

Miram Dilley, Excelsior—writing on Dec. 31, 1913 said: "Everybody held his work as a crayon artist in very high esteem. The audience instead of going for the door when all was over rushed for the stage in order to get first choice of his pictures to take home with them."

Miss Isabella Dolton, Dolton, Ill., Jan. 10, 1914 writes: "He held the attention of a good sized mixed audience remarkably well and all were delighted with his work."

Mr. John F. Hoskin, Darlington, Wis., Jan. 27, 1914 had this to say: "Colby is simply great. He demonstrated to about 250 Masons and their wives at our banquet and entertainment that he is a master with the crayon. To say that he gave entire satisfaction is putting it too mildly."

FROM THE METROPOLITAN NEWSPAPERS

Remarkable for combining in his treatment, strength, sentiment, delicacy and a nameless charm—

Chicago Tribune.

Mr. Colby's pictures are worth seeing, while his talk is interesting and funny, as well as instructive.—*Kansas City Times.*

"George E. Colby, artist and lecturer, is the man who transfers a variety of conceptions from his imaginative brain to the concrete form of crayon pictures executed before his audiences. This form of entertainment has proved to be a most satisfactory one in the lecture field, and Mr. Colby is in the front rank of such entertainers. His pictures cover a range of serious studies in landscapes, marine views and other color effects, and such absurdities as caricatures of public men or even pictures made purely to provoke amusement"—*Chicago Daily News.*

"As to the drawing power" of a second announcement of your work, I have observed that attendance at your second lecture at any given hall, was productive of larger audiences than the first—always. H. C. Baker,

Chicago Daily News.

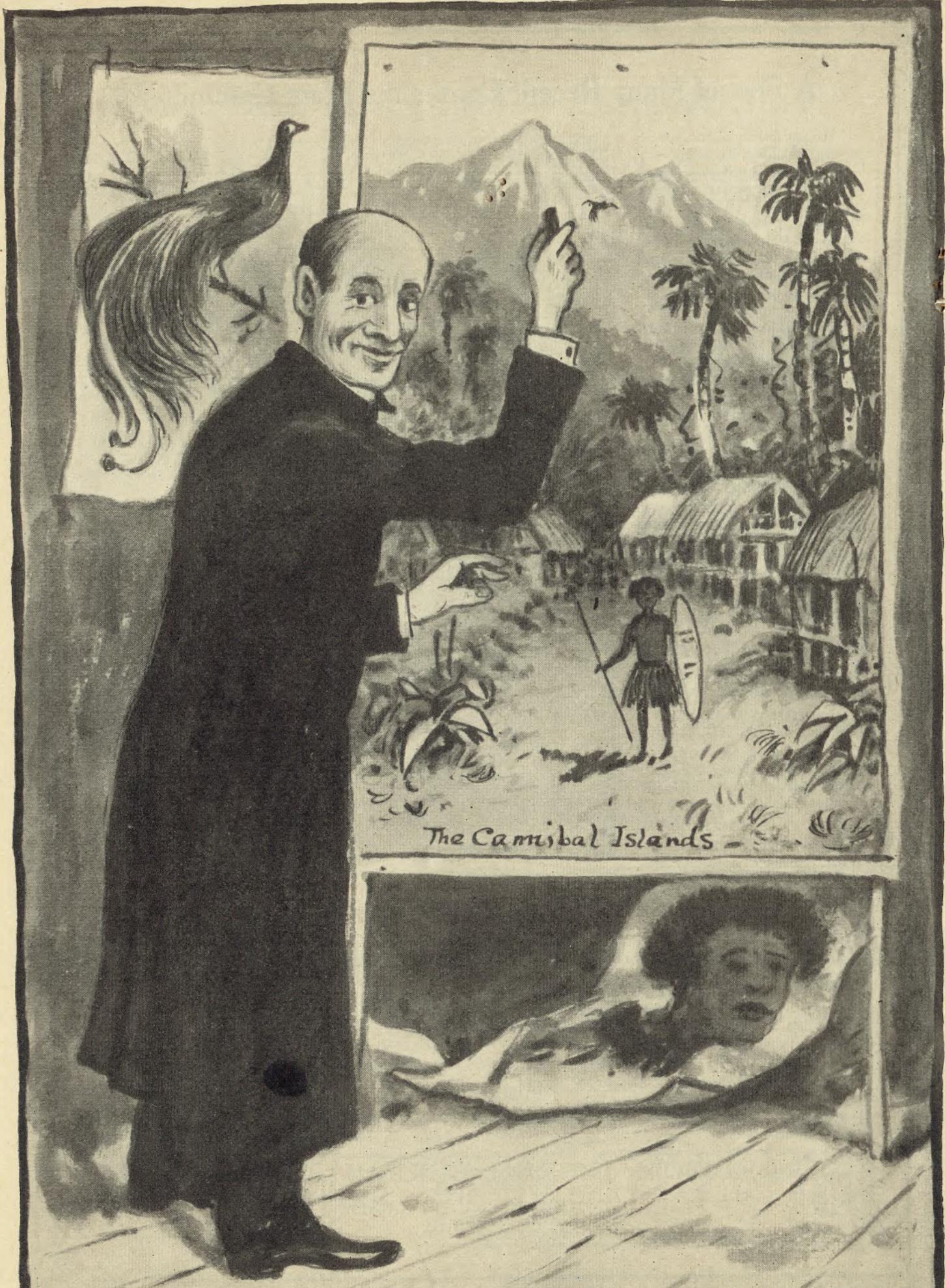


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JAMES REDPATH
Founder of the Lyceum





WALLACE BRUCE AMSBARY

Wallace Bruce Amsbary

"Here Comes the Bearer of a Story"

THE worth and beauty of the homely phases of life, until in very recent years, were left "unwritten and unsung." Then Eggleston and Cable and Riley and Field came to teach the world that poetry and romance might be found among simpler folk, living plain, honest lives, away from the "mad-dening crowd," which hitherto had furnished inspiration for song and story.

CIt is in the interpretation of this class of literature that Mr. Amsbary has created for himself a place where he stands absolutely alone and unapproachable. Mr. Amsbary sets aside the aphorism, "There is nothing new under the sun," for his programs are made up of selections entirely novel, and drawn from sources hitherto neglected.

An Author as Well as An Interpreter

CWallace Bruce Amsbary, author of those inimitable verses "The Ballades of Bourbonnais," is a rare poet, and a truly great lecturer. In the splendid simplicity of his interpretations, and in the quiet charm of perfect poise, he presents many characters that linger long in the memory of his hearers.

CFrom the simple smiling French-Canadian to Kipling's Tommy Atkins, his audience sees and greets and loves them all. Mr. Amsbary's wide knowledge of literature, and his twelve years' experience on the stage—a portion of which time was devoted exclusively to Shakesperean roles—have given to his work an unusual distinction in artistic effect. His lectures are full of sympathetic color. His interpretations are glimpses of life, real and satisfying, and full of truth.

Has the Spirit of the Poet

CToday, in our very time, are actions, motives, ambitions, heroisms, worthy of being chronicled and added to the precious lore of bygone days. Thru Kipling, Cable, Riley, Eggleston, Field, Drummond, and a host of others, we find "the gospel of the commonplace" voiced with convincing truth and charm; but so close to the vision are the events and life of our day, that in the narrow view we take of it, we fail to note many of its vital characteristics. We who run may read—and running see but half the vision: would we find the fuller view, the final comprehension of the vital theme of literature, we must turn aside to the Interpreter's House. He who shall interpret to us the fullness of good literature, must be one of gifted personality, who by temperament embodies the spirit of the author: for

"A poet's need,
Is that a poet's heart should read."

and in Mr. Amsbary's work will be found the spirit of the poet and the keen insight of the interpreter.

A Synopsis of Mr. Amsbary's Subjects

I THE SINGER OF THE SEVEN SEAS

A literary appreciation and interpretation of Rudyard Kipling, the poet of power, and the modern world, through whom the sweep of empire, the charm and the challenge of Britain's broad dominions, and the life that now is, find vigorous expression in the Ballads of Tommy Atkins or McAndrew's Hymn. The poet of the meaning and the masculine messages of today.

II THE POET-SAGE OF LOCKERIE STREET

James Whitcomb Riley. Interesting personal reminiscences, together with an interpretation of his simple songs of everyday, filled with the elusive charm of rural life. Sketches of old scenes; lines of quaint humor and pathos; suggestions of afterwhile.

III THE ROMANCE AND POETRY OF THE NORTHLAND

A comprehensive survey of the French-Canadian in literature. Colorful descriptions of the mystic Northland. Character-portrayals of Voyageur, Courier du Bois, and Habitant. Interpretations of Dr. William Henry Drummond's humorous poems, Henry Van Dyke's artistic stories, and the dramatic sketches of Sir Gilbert Parker, which bring one close to the wildness of that free life, not altogether without chivalry, honor and virtue.

IV THE BALLADES OF BOURBONNAIS

Mr. Amsbary's collected poems in the dialect of the Illinois French-Canadian. Stories concerning humble folk, whose experiences are the old simple ones of Life and Love. The nature-poems are particularly attractive in that they convey to the reader the sense of atmosphere and scene. The humor and tenderness of the verses with their quaint French flavor and human spirit appeal to the heart as do the poems of Riley.

V PHASES OF SHAKESPEARE'S WIT AND HUMOR

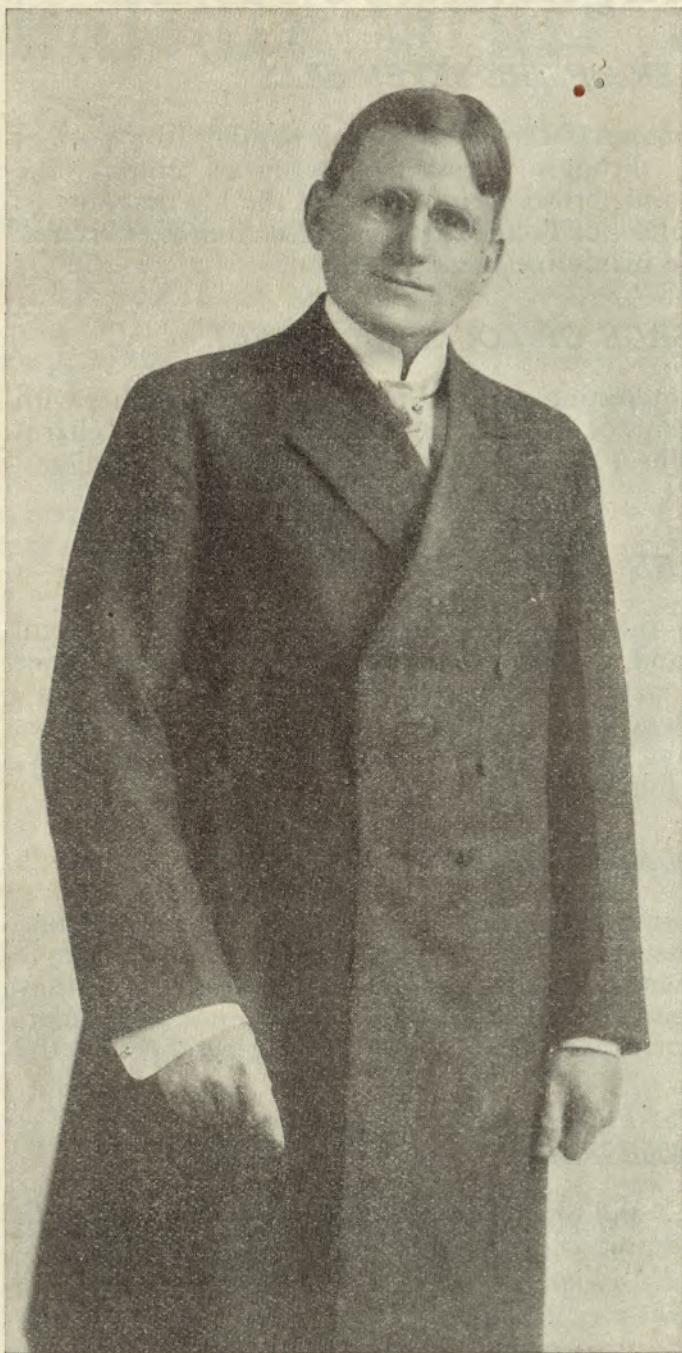
"Good wine needs no bush," and Shakespeare's plays no commentary. In this lecture Mr. Amsbary will interpret scenes from "The Taming of the Shrew," "Twelfth Night," "Henry IV," "The Merry Wives of Windsor" and "As You Like It."

VI THE DRAMA OF RICHELIEU: POET, PRELATE, STATESMAN

Sir Edward Bulwer Lytton's masterpiece reveals in majestic language an interesting episode in the life of the celebrated cardinal. In the great conspiracy for the overthrow of the crown; the giant mental struggle of this red-robed priest prevails against the greatest odds, and brings to light many noble qualities, reveals several dramatic situations that stir the emotions and uplift our standards of manhood and state-craft.

(The above is but a partial list of Mr. Amsbary's subjects.)

Comments on Mr. Amsbary's Work



Mr. Amsbary's Appearance at Purdue University

Mr. Wallace Bruce Amsbary appeared at convocation in a delightful program of varied readings of both serious and humorous nature.

Mr. Amsbary's interpretation of Kipling displayed the fact that he could handle themes of a serious nature as capably as those of a light and humorous type.

He had the faculty of changing the inflection of his voice, of varying the action and general expression in delineating each character that made his readings of intense interest.

The *Purdue Exponent*; Apr. 4, 1912.

A Delightful Program

The Rev. John Hopkins, D.D.,
5701 Washington Ave.,
Chicago.

My Dear Mr. Amsbary:—It would require a long letter, even if I knew how to write an adequate one, were I to try to tell you how much we enjoyed your large share in our delightful programme of last evening. And how heartily we all thank you for your generosity in giving us so many numbers from your remarkable repertory. With kindest messages and assurances of our lasting appreciation, believe me,

Sincerely yours,
John Henry Hopkins, Pastor,
The Church of The Redeemer.

Entertains Winter Night Club

A truly artistic reader rose last night in the Antler's Hotel before The Winter Night Club when Dean Edward Parsons introduced Wallace Bruce Amsbary of Chicago, following a delightful dinner.

It really seemed a pity that the Colorado Springs public in general could not have been given the chance to hear this talented gentleman, instead of the audience being restricted to the Winter Night members and friends, so versatile did he prove and so highly entertaining at all times.

Those who thought to hear but an expounding of the harmonic principles of Rudyard Kiplingism encountered a happy disillusionment. In Mr. Amsbary they found an eloquent memorizer of poetry, a fluent talker and profound student of literature. He can turn with equal fluency from the lighter drolleries of "Tommy Atkins" and "Mandalay" to the soul stirring "Chant Pagan" and dramatic

"Gunga Din" and do it with such a grace and power that—well about that time one feels worked up, and that was the way the Winter Night Club folk felt.

At the close many came up to shake hands with Mr. Amsbary and promised him that, if they didn't do another thing this morning, they would take old Kipling down from the shelves, dust him off and read up a bit on "The Singer of the Seven Seas." *Colorado Springs Daily Gazette*, April 15, 1910.

The photographs in this circular were made by Matzene, Chicago.

(Many more comments will be sent on request)



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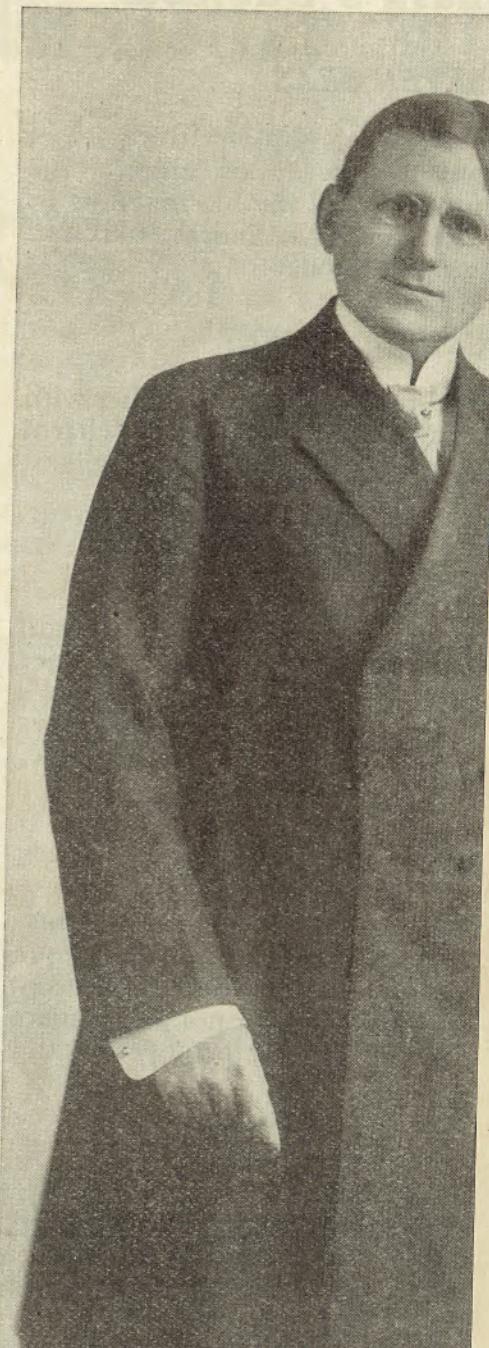
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Comments on



"Gunga Din" and do it with such a grace
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The photographs in this circular were made by Matzen, Chicago

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Every One
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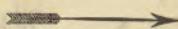


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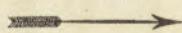
Bed that will not fall
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And everything else safe
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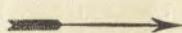
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